





The Effect of Creative Drama Education Method on Self-confidence Levels of Student Nursing: A Study Quasi-experimental

Yaratıcı Drama Eğitim Yönteminin Öğrenci Hemşirelerin Öz Güven Düzeylerine Etkisi: Yarı deneysel bir çalışma

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Abstract. Self-confidence is a concept shaped by feelings of worthiness and adequacy. To gain self-confidence, individuals need to know and discover themselves. Drama plays an important role in this process. This study examined the effect of participating in creative drama activities on the self-confidence of nursing students. The study included 112 voluntarily participating nursing students using a one-group pre-test and post-test design. Due to the large group size, participants were divided into four groups of 28. Questions about their demographic information and views on drama, as well as the Self-Confidence Scale developed by Akın (2007), were asked. The same questions and scale were applied before starting the activities and again 15 weeks later. Activities were conducted in a classroom setting, two class hours per week, covering the stages of creative drama: warm-up, enactment, and evaluation. The mean age of participants was 21.64 ± 1.91 years. Before the activities, 21.4% of participants described their mood as happy, and 28.6% described themselves as happy afterward. A score higher than 3.5 indicates high self-confidence. Internal self-confidence scores increased from 3.74 to 4.18, external self-confidence scores from 3.72 to 4.14, and total self-confidence scores from 3.73 to 4.16. The increase in self-confidence was statistically significant. However, the self-confidence scores were not significantly related to variables such as gender, living situation, and personality perception. It was concluded that nursing students had high self-confidence even before participating in drama activities, but drama activities contributed to an increase in their self-confidence.

Keywords: Drama, Self-confidence, Nursing, Student.

Öz. Öz güven, sonradan kazanılan, değerlilik ve yeterlilik duyguları ile şekillenen bir kavramdır. Öz güven kazanma konusunda bireyin kendini tanıması ve keşfetmesi gerekir. Drama kişinin kendini tanıması ve keşfetmesinde önemlidir. Bu çalışmada, yaratıcı drama etkinliklerine katılmanın hemşirelik öğrencilerinin özgüvenlerine etkisi incelenmiştir. Çalışmanın evreni hemşirelik öğrencileri olup, gönüllü olarak toplam 112 öğrencinin katıldığı araştırmada, yarı deneysel araştırma tasarımlarından tek gruplu ön test – son test tasarım modeli kullanılmıştır. Katılımcılara kişi sınırlaması yapılmamıştır ancak kalabalık bir grup olması nedeniyle gruplandırılmıştır. 28'er öğrencisinden oluşan, her sınıftan öğrencinin karışık olarak bulunduğu dört grup düzenlenmiştir. Katılımcılara, Akın (2007) tarafından geliştirilen Öz Güven Ölçeği, demografik bilgileri ve drama ile ilgili görüşlerine ilişkin sorular yöneltilmiştir. Etkinliklere başlamadan önce ve 15 hafta sonra tekrar aynı sorular ile ölçek formu uygulanmıştır. Etkinlikler sınıf ortamında, her hafta iki ders saati süresince, her oturumda yaratıcı dramanın aşamaları olan ısınma, canlandırma ve değerlendirme ele alınarak yapılmıştır. Katılımcıların yaş ortalaması 21.64 ± 1.91 'dir. Ayrıca katılımcılar etkinlik genel duygu durumlarını öncesi %21.4'ü, sonrasında ise % 28.6'sı mutlu olarak nitelendirmiştir. İç özgüven puanı öncesi 3.74, sonrası 4.18; dış özgüven puanı öncesi 3.72, sonrası 4.14; toplam özgüven puanı öncesi 3.73, sonrası 4,16 olarak hesaplanmıştır. Drama etkinlikleri özgüvenlerini daha da artırmış olup, artış istatistiksel olarak anlamlıdır. Hemşirelik öğrencilerinin drama öncesine göre sonrası özgüven puanları; cinsiyet, kiminle yaşadığı, kişilik algısı gibi değişkenler ile istatistiksel olarak anlamlı değildir. Hemşirelik öğrencilerinin drama etkinliklerine katılmadan önce de özgüvenlerinin yüksek olduğu ancak drama etkinliklerinin öğrencilerin özgüvenlerinde artış sağladığı sonucuna varılmıştır.

Anahtar Kelimeler: Drama, Öz güven, Hemşirelik, Öğrenci.



Genişletilmiş Özet

Giriş. Drama çağdaş eğitim yaklaşımlarından biridir. Dramanın katılımcılar için birçok faydasının olduğu ve pek çok alanda katkıda bulunma olasılığının yüksek olduğu bilinmektedir. Drama, kişinin kendisiyle yüzleşmesini, kendini geliştirmesini ve duygularını ifade ederek içsel engellerden kurtulmasını, kendini tanımayı, kişisel ve duygusal büyümeyi sağlar. Bu doğrultuda kişinin kendini ifade etme, yaratıcı düşünme, başkalarıyla işbirliği yapma, hoşgörülü olma, sosyalleşme ve özgüven sahibi olma becerisi kazanmasına yardımcı olur. Sınıfta drama tekniklerini öğrencilerin özgüvenlerini geliştirmelerine yardımcı olur. Özgüven doğuştan kazanılmayıp, sonradan kazanılan, değerlilik ve yeterlilik duyguları ile şekillenen bir kavramı ifade eder. Özgüven kazanma konusunda bireyin kendini tanıması ve keşfetmesi gerekir. Drama kişinin kendini tanıması ve keşfetmesinde önemli rol oynayabilir. Bu çalışma, yaratıcı drama etkinliklerine katılmanın hemşirelik öğrencilerinin özgüvenleri üzerine etkisini belirlemek amacıyla planlanmıştır.

Yöntem. Bu araştırmada, yarı deneysel araştırma tasarımlarından tek gruplu ön test – son test tasarım modeli kullanılmıştır. Müdahalenin daha iyi sunumu için 12 maddelik TIDieR yazar aracı çalışma protokolü kullanılmıştır. Bu çalışmayı 2021-2022 akademik yılında bir devlet üniversitesine kayıtlı lisans hemşirelik öğrencileriyle yürütülmüştür. Toplam 112 hemşirelik öğrencisi gönüllü olarak çalışmaya katılmayı kabul etmiştir. Katılımcılar 28 öğrenciden oluşan dört grup olarak düzenlenmiştir. Gruba etkinliklere başlamadan önce ve 15 hafta sonra etkinliklerin bitiminin ardından tekrar hiç değişiklik yapılmadan aynı soru formu ile özgüven ölçek formu yüz yüze uygulanmıştır. Etkinlikler haftada iki 45 dakikalık ders olmak üzere 90 dakikalık 15 oturumda toplam 22,5 saat sürdü. Yaratıcı drama müdahalesinin ilk dört haftasında katılımcıların yaratıcı dramayı keşfetmelerine, çekingenliklerini aşmalarına ve bir topluluk olarak birbirleriyle kaynaşmalarına yardımcı olacak etkinliklere odaklanıldı. Oturumlarda katılımcılara farklı düşük riskli ritmik etkinlikler, hareket etkinlikleri ve pandomimler deneyimletildi. Müdahalenin kalan haftalarında sosyal ve duygusal becerilere odaklanan etkinlikler (örneğin; kukla oyunları, rol yapma, doğaçlama ve hikaye anlatma) yer aldı. Veri toplama aracı olarak katılımcıların demografik ve drama ile ilgili görüşleri demografik bilgi formu ve Akın tarafından geliştirilen Özgüven Ölçeği (ÖGÖ) kullanılmıştır.

Veriler IBM SPSS 22.0 programında analiz edildi. Tanımlayıcı istatistikleri sayılar, yüzdeler, ortalamalar ve standart sapmalar olarak sunuyoruz. Dağılımın normalliğini kontrol etmek için Kolmogorov-Smirnov testi ve çarpıklık ve basıklık değerlerini dikkate aldık. Normal dağılımlı veriler için, sırasıyla çiftler ve çoklu grup karşılaştırmaları için bağımsız örnekler t-testi ve tek yönlü varyans analizi gerçekleştirdik, normal dağılımlı olmayan veriler için ise bu karşılaştırmalar için sırasıyla Mann-Whitney U testi ve Kruskal-Wallis H testini tercih ettik. Ayrıca, ilgili gruplar eşleştirilmiş örnekler t-testi kullanılarak karşılaştırıldı. Analizlerde istatistiksel olarak anlamlı olan p-değeri < 0,05 olarak kabul ettik. Araştırma öncesinde Etik Kurul onayını, ölçeği araştırmamızda kullanmak için ölçeğin ilgili geliştiricisinden izin aldık. Son olarak çalışmanın tüm katılımcılarından sözlü onam aldık.

Bulgular. Araştırmaya katılanların yaş ortalaması 22.0 ± 3.65 (Min-Max: 18-48)'tir. Ayrıca katılımcılar etkinlik öncesi genel duygu durumlarını %21.4 ile mutlu, drama etkinliklere katıldıktan sonra genel duygu durumunu ise % 28.6'sı mutlu olarak nitelendirmiştir. Drama etkinliklerine katılmanın hangi açıdan en yararlı olacağını düşünüyorsunuz" sorusuna %43,8'ü sunulan seçeneklerden "tümü" cevabını



vermiştir. Müdahaleden sonra, “Drama etkinliklerine katılmanın hayatınızın hangi alanında en çok yardımcı olacağını düşünüyorsunuz?” sorusuna %58,0 ile sunulan seçeneklerden “hepsi” yanıtını vermişlerdir. Ayrıca, “Drama hayatınıza ne tür değişiklikler getirdi?” sorusuna %36,6’sı sunulan seçeneklerden “hepsi” cevabını vermiştir. Drama etkinlikleri özgüvenlerini daha da artırdığı saptanmış olup, artış istatistiksel olarak anlamlı bulunmuştur. Hemşirelik öğrencilerinin drama öncesine göre sonrası özgüven puan artışı cinsiyet, kiminle yaşadığı, kişilik algısı gibi değişkenlerden bağımsız olarak yüksek saptanmıştır.

Tartışma. Bu çalışmada, yaratıcı drama etkinliklerinin hemşirelik öğrencilerinin özgüvenleri üzerindeki etkilerini araştırdık. 15 haftalık drama müdahalesinin sonuçları, katılımcıların mutluluklarının arttığını, drama etkinliklerinin birçok açıdan yardımcı olacağını düşündüklerini ve bu etkinliklerin yaşamlarına birçok yönden katkıda bulunduğunu bildirdiler. Genel olarak drama, öğrencilerin gelecekteki profesyonel benliklerini keşfetmeleri için aktif ve somut bir aracı olabilir (Arveklev vd., 2018). Bu anlamda, drama etkinlikleri hemşirelik öğrencilerinin teorik ve pratik eğitimlerindeki başarılarına katkıda bulunacaktır; bu daha önce Eren ve Can (2022) tarafından yapılan çalışmada belgelenmiştir (Eren ve Can, 2022). Birinci sınıf hemşirelik öğrencileriyle yaptıkları araştırmada, araştırmacılar yaratıcı drama etkinliklerinin öğrencilerin hemşirelik bilgisi ve vaka analizi becerilerini olumlu yönde etkilediğini keşfetmişlerdir; bu nedenle hemşirelik okullarında hem teorik hem de pratik müfredata yaratıcı drama tekniklerinin dahil edilmesini önermişlerdir. Benzer şekilde, Kyle vd. (2023), drama etkinliklerine katılmanın hemşirelik öğrencilerinin meslekler arası işbirliğine ve hemşirelik savunuculuğuna yönelik tutumlarını önemli ölçüde iyileştirdiğini ortaya koymuştur (Kyle vd., 2023).

Ayrıca, öğrencilerin müdahale öncesi ve sonrası öz güven puanları arasında anlamlı bir fark keşfettik. Paylan (2013) da katılımcıların drama etkinliklerinden önce ve sonra puanları arasında anlamlı bir fark bulmuştur (Paylan, 2013). Altı haftalık bir drama programının sonunda, Calp (2020), öğrencilerin öz güvenlerinde bir iyileşme olduğu sonucuna varmıştır (Calp, 2020). Palavan (2017), 14 haftalık bir drama müdahalesinden sonra aday sınıf öğretmenlerinin test sonrası öz güven puanlarında bir artış bulmuştur (Palavan, 2017). Gürler ve Konca (2017), lise öğrencilerinin test sonrası puanlarında test öncesi puanlarına kıyasla bir artış buldu (Gürler ve Konca, 2017). Ayrıca, Doğan (2020), on haftalık bir müzikal drama müdahalesinin sonunda öğrencilerin öz güven puanlarında önemli bir artış tespit etti (Doğan, 2020).

İlginç bir şekilde, daha önce hemşirelik öğrencileri lisans yolculuklarına daha yüksek bir öz güvenle başlasalar da, her sonraki çalışma yılında bu özgüvenin azaldığı öne sürülmüştü (Edwards ve ark., 2010). Bu anlamda, hemşirelik öğrencilerinin öz güvenine katkıda bulunmak, özerk hemşirelik uygulamalarında iyileşmeye yol açması ve nihayetinde hemşirelik bakımı alanlara fayda sağlaması muhtemeldir (Kukulu ve ark., 2013). Öz güveni artırmaya odaklanmak, öğrencileri motive etmek ve desteklemek için daha elverişli bir psikolojik ortam yaratma olasılığı da yüksektir (Chesser-Smyth ve Long, 2013). Bu nedenle öğrencilerin özgüvenlerini korumak için hemşirelik müfredatına drama etkinliklerinin dahil edilmesi yararlı olabilir.

Sonuç. Hemşirelik öğrencilerin drama etkinliklerine katılmadan önce de özgüvenleri yüksek olarak söylenebilir ancak drama etkinlikleri öğrencilerin özgüvenlerinde daha da artış sağladığı sonucuna varılmıştır.



Introduction

Drama can be described as the practice of an event or situation as much as one can depict without being bound to a written text (Arslan and Gürsoy, 2008). Drama activities are those led by a leader without limitations on participants' age and the subject (Akdemir and Karakuş, 2016) and often follows a course with warm-up, plays, and evaluation (Adigüzel, 2006).

Creative drama is the recreation of an event, situation, living thing, or object through verbal or non-verbal behavior without a written text (Tombak, 2014). Drama is also adopted as a contemporary educational approach (Özçelik and Aydeniz, 2012) and bears a key function in education (Oğuz Namdar and Kaya, 2018). It was previously reported that participants are likely to benefit from the numerous advantages of drama (Özsoy, 2017). In the context of nursing education, experiential learning was demonstrated to promote self-awareness, creative expression, and critical thinking among students (Arveklev et al., 2015).

Creative drama is not a novelty; instead, it has been rooted in human history since its emergence. It is conceived as a means to communicate one's desires, thoughts, and problems. Drama activities are like creative and natural plays in social, psychological, and educational settings (Dawoud et al., 2020). The characteristics of creative drama in education are involvement, improvisation, flexibility, and adaptability to even an ordinary classroom. While improvisation encompasses components like role-playing, storytelling, puppetry, theater plays, music, and dance, drama activities entail immersing students in a dynamic phenomena and asking them to act, reflect, interact, and express themselves (Hong and Hong, 2022). Through creative theater, one can learn about oneself, become more adept at controlling their thoughts, feelings, and emotions, and develop their capacity to express and articulate their views (Gao et al., 2022).

Drama allows one to confront themselves, which elaborates and develops themselves (Tekerek, 2006) and to be freed from internal inhibitions by expressing their emotions (Ulaş et al., 2014). It also brings self-recognition and personal and emotional growth (Üstündağ., 1997) and enables one to acquire the ability to express themselves, think creatively, collaborate with others, be tolerant, socialize, and be self-confident (Çetingöz and Cantürk Günhan, 2011). In the educational context, adopting drama techniques in the classroom (e.g., making use of fantasy, daydreaming, role-playing, and persuasion (Şahin, 2022) helps students improve their self-confidence (Mekathoti, 2021).

Self-confidence is a personality trait and is not a temporary or situational-specific attitude, and one's self-confidence level is known to affect their whole life (Özevin Tokinan and Bilen, 2011). Those with low self-confidence behave in accordance with the judgments of others, whereas those with strong self-confidence conduct according to their own convictions rather than depending on the opinions of others. People with low self-confidence attempt to hide their mistakes, whereas those with strong self-confidence are more willing to admit them (Şeker and Bilen, 2010). Indeed, self-confidence can be construed as a concept that is not innate but acquired later and fashioned by feelings of worthiness and competence (Karademir, 2015). The first act to improve self-confidence may be to recognize and discover oneself (Ekinci, 2013). As a consequence, higher self-confidence will contribute

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to one's achievements in life (Şar et al., 2010; Ekinci, 2013; Karademir, 2015). On the other hand, self-confidence can be addressed as internal and external confidence. Internal confidence can be characterized by self-love, self-recognition, setting clear goals, and positive thinking and indicates how robust one's ideas and feelings are and how happy and at tranquility they are. Individuals with high internal confidence are satisfied with themselves and have high self-esteem. External confidence, on the other hand, is seen as qualities such as confidence in communication and the ability to regulate emotions. Confident individuals always have clear goals; however, self-confidence does not secure one's happiness under challenging conditions (Kukulu et al., 2013). Drama can facilitate lifelong learning and prepare students for the nursing profession, as it allows them to engage deeply in the profession (Arveklev et al., 2015) and foster self-discovery and self-acceptance (Calp, 2020) in a controlled and safe environment. These experiences may then contribute to increased self-confidence. Self-confidence is an indispensable component of professional self-concept, plays a pivotal role in nursing students' educational and professional development, and exerts a substantial influence on the formation and fortification of their professional identities (Öner et al., 2019). Although the literature hosts a plethora of studies focusing on drama activities and self-confidence in educational settings, the scholarly interest seems to have missed investigating the impacts of creative drama on self-confidence in nursing students. Therefore, the present study aimed to explore the effects of creative drama on nursing students.

Method

Research objective and design

In this study, designed as a quasi-experimental study, the 12-item TIDieR author tool study protocol was used (The EQUATOR Network, n.d.). The present study traced any difference in the self-confidence of nursing students before and after participating in a creative drama intervention. In this sense, we sought an answer to the following research question: Do creative drama activities have an influence on nursing students' self-confidence development? Since this was a single-arm quasi-experimental research, we recruited the participants for the pre-intervention, implemented drama activities, and then took the post-intervention measurements from the same group.

Participants

The target population of this study consists of undergraduate nursing students enrolled in a state university. We carried out the present study with undergraduate nursing students enrolling in a state university in the 2021-2022 academic year. Accordingly, we recruited 112 voluntary students who attended the drama course as a non-departmental elective course. There was no limit to the number of participants due to an inherent risk associated with participant withdrawal. However, it became imperative to segment the participants into groups given the considerable sample size. The relevant literature offers no information regarding the ideal number of participants to be accommodated within a drama group. Given the high number of volunteers in this study, it was necessary to divide the group into smaller units. However, due to the substantial workload of the group leader, participants were divided into four smaller groups, which is the maximum group number that

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can be reasonably managed by a leader. In order to carry out drama activities with the participants more effectively, they were organized into four groups of 28 students. Each group comprised students from all years of study (freshmen to seniors).

Research variables

While the independent variables of the research were set as sex, cohabitant, personality perception, thinking that it is helpful to participate in drama activities, and post-intervention change in general mood, the dependent variable was determined as the participants' self-confidence scores.

Data collection

We carried out this study with voluntary nursing students choosing the drama course as an elective course and agreeing to participate in creative drama activities. A 15-week creative drama intervention was designed within 30 lesson hours, two 45-minute lessons per week. The program was planned and implemented by an experienced leader drama trainer holding a 240-hour drama teaching certificate and a trainer training certificate issued by the Ministry of National Education. The activities were executed in a consistent sequence, with four groups engaging in the same sequence of activities every week. That is to say, the activities were performed in a classroom setting for two class hours per week for 15 weeks. In each session, we implemented the stages of creative drama: warm-up, role-play, and evaluation. The participants were administered the same questionnaire before and 15 weeks later the intervention (Figure 1).

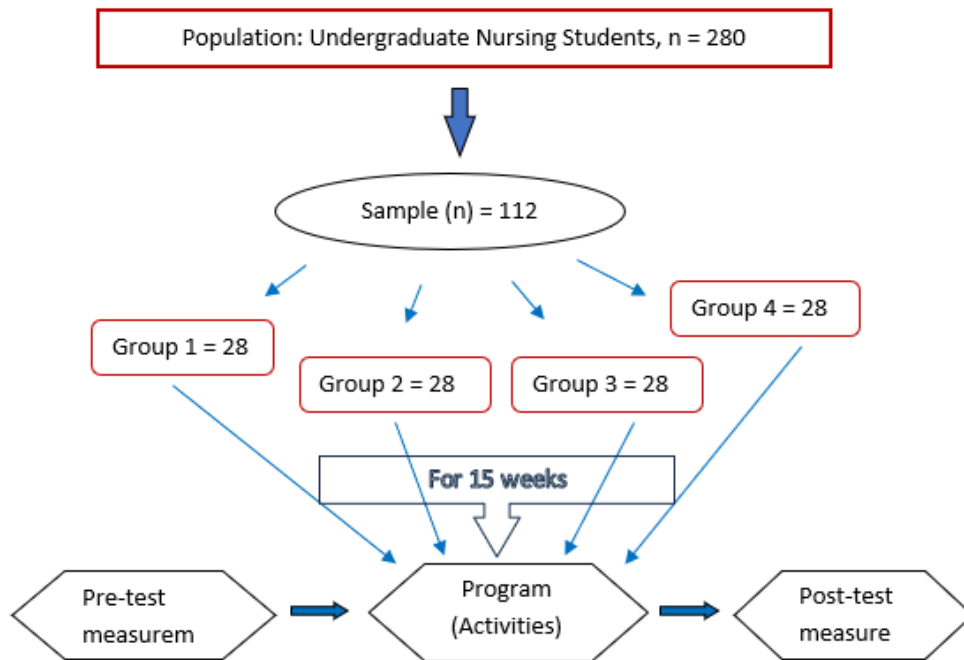


Figure 1: Sampling scheme

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We considered the data of those with 90% attendance in the creative drama activities organized between February 18 and June 30, 2022. In addition to the participants attending the elective drama course, we also considered the data of other voluntary participants satisfying our attendance criterion.

Sayfa | 683 **Intervention process**

Prior to the intervention, we informed the participants about creative drama and the program, voiced our expectations from them, and encouraged their participation in the activities. The implementation was performed in a lecture hall of the Vocational Health School of Selcuk University and took a total of 22.5 hours in 15 sessions of 90 minutes. The first four weeks of the creative drama intervention focused on activities to help the participants discover creative drama and overcome their hesitation and to allow them to mingle with each other as a community. In the sessions, the participants experienced different low-risk rhythmic activities, movement activities, and pantomimes. The remaining weeks of the intervention included activities focusing on social and emotional skills (e.g., puppet plays, role-playing, improvisation, and storytelling). The sessions were planned as follows (Figure 2):

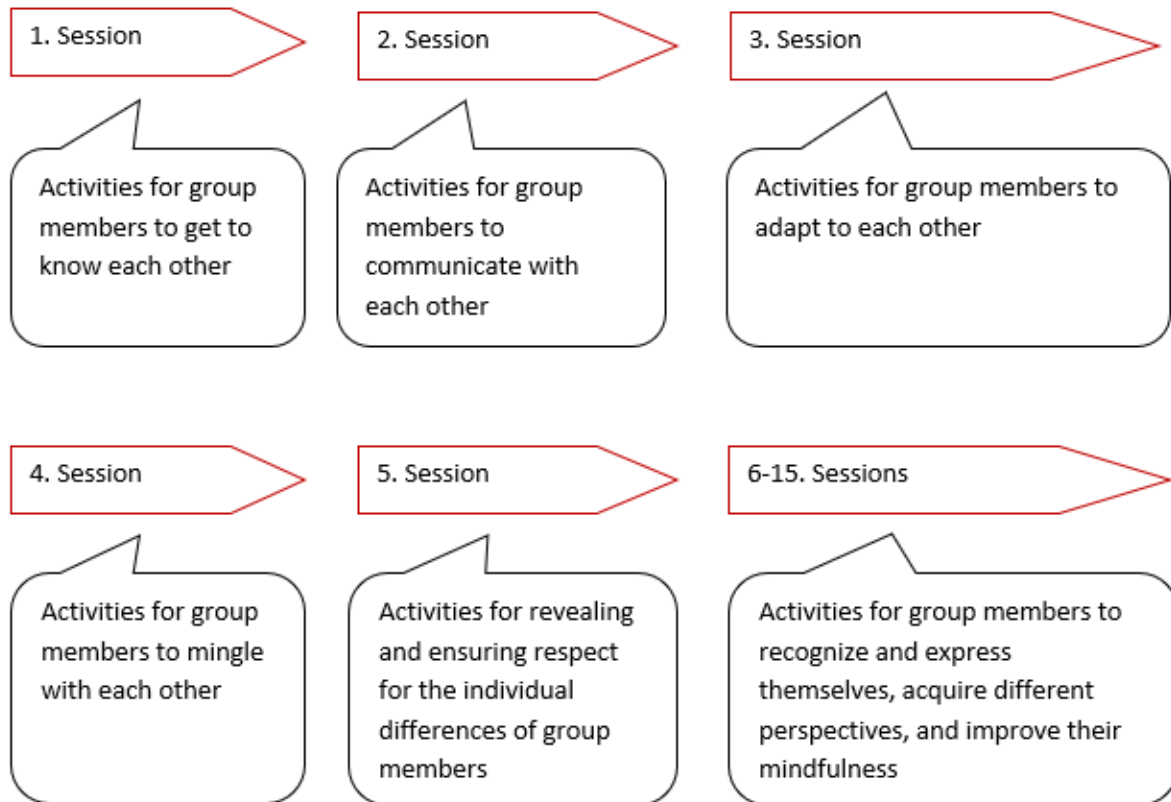


Figure 2: Sessions allocated for specific drama activities



Creative drama improves affective, cognitive, and behavioral skills, as well as self-confidence, self-awareness, and problem-solving skills (Ankay, 2018). The review of the extant literature yielded that creative drama contributes to healthcare professionals in four higher-order themes: (1) drama can facilitate a more profound comprehension of patient experience through empathy, emotional engagement, and empowerment, (2) drama can result in a more profound understanding of one's professional identity through self-discovery, self-awareness, self-reflection, and identity strengthening, (3) drama can help nurses develop improved communication skills and promote person-centered care by improving their self-confidence and self-expression, and (4) drama can encourage nursing students to develop reflective skills that foster critical-thinking among them (Jefferies et al., 2021). In the sessions, the stages of creative drama were considered to be warm-up, plays, and evaluation. We administered the data collection tools face-to-face to the participants to elicit their views of the activities after the intervention.

Data collection tools

We sought demographic and drama-related views of the participants using a demographic information form (e.g., sex, cohabitant, personality characteristics, mood, whether participating in drama activities would be helpful, in which aspect(s) drama activities would be most helpful, in which domain of their life drama activities would be most helpful, and what kind of changes drama brought to their life) and the "Self-Confidence Scale" (SCS) developed by Akin in 2007. Cronbach's Alpha was determined as .91 for the whole scale, .83 for internal self-confidence and .85 for external self-confidence (Akin, 2007). In this study, it was calculated as .95, .92, .91 respectively.

The SCS consists of 33 items within two subscales: internal self-confidence (ISC; items 1, 3, 4, 5, 7, 9, 10, 12, 15, 17, 19, 21, 23, 25, 27, 30, and 32) and external self-confidence (ESC; items 2, 6, 8, 11, 13, 14, 16, 18, 20, 22, 24, 26, 28, 29, 31, and 33). The responses to the items are rated on a 5-point Likert-type scale (1 = Never, 5 = Always). One may obtain 165 as the highest and 33 as the lowest score on the scale, but the cut-off scores of the scale rely on one's mean score. Accordingly, one's mean score on the SCS can be interpreted as follows: "low self-confidence" (< 2.5 points), "moderate self-confidence" (2.5 to 3.5 points), and "high self-confidence" (> 3.5 points) (Akin, 2007).

Statistical analysis

The data were analyzed on the IBM SPSS 22.0 program. We present the descriptive statistics as numbers, percentages, means, and standard deviations. We considered the Kolmogorov-Smirnov test and skewness and kurtosis values to check the normality of distribution. For normally distributed data, we performed independent samples *t*-test and one-way analysis of variance for pair-wise and multiple-group comparisons, respectively, while we preferred the Mann-Whitney U test and Kruskal-Wallis H test for these comparisons, respectively, for non-normally distributed data. Besides, the related groups were compared using paired samples *t*-test. We accepted a *p*-value of < 0.05 statistically significant in the analyses.



Ethical considerations

Prior to the research, the Ethics Committee of Nigde Omer Halisdemir University granted ethical approval to our study (No.: 13 dated 12.30.2019). In addition, we obtained permission from the corresponding developer of the SCS via e-mail to utilize the scale in our research. Permission was obtained from the institution where the research was conducted. Finally, we secured verbal consent from all the participants of the study.

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Results

The participants had a mean age of 21.64 ± 1.91 years (18-29 years). While the participants reported their mood as “happy,” with 21.4% in pre-intervention, it was 28.6% following the intervention. The “happy” mood was followed by “calm” with 19.6%, “cheerful” with 18.8%, and “excited” with 14.3%. To the question “In which aspect(s) do you think participating in drama activities would be most helpful,” 43.8% replied “all,” 19.6% replied “personal growth,” 10.7% replied “interpersonal relations,” and 10.7% replied “self-expression skills,” followed by “self-recognition/awareness of own emotions,” “social skills,” “creativity,” and “professional and mental development,” respectively.

After the intervention, we elicited responses to the question “In which domain of your life do you think participating in drama activities would be most helpful?” as “all” with 58.0% and “daily life” with 29.5%, followed by “friendship relations” and “professional life.” Moreover, to the question of “What kind of changes drama brought to your life,” 36.6% replied “all,” 21% replied “It contributed to my social communication skills,” and 16.1% replied “It improved my awareness,” followed by “It helped me acquire a different perspective,” “It contributed to my humor ability,” “It helped me notice my negative attitudes and behavior,” “It contributed to my empathy skills,” “It contributed to my repartee,” and “It contributed to my ability to find solutions to problems” (Table 1).

Table 1.
Participants’ drama-related characteristics (n=112)

Variable		n	%
Cinsiyet	Erkek	30	26.8
	Kadın	82	73.2
Perceived general mood prior to participating in the drama activities	Happy	24	21.4
	Angry	5	4.5
	Excited	16	14.3
	Calm	22	19.6
	Jealous	1	.9
	Unhappy	4	3.6
	Cheerful	21	18.8
	Callous	7	6.3
	Restless	6	5.4



	Tolerant	6	5.4
	Happy	32	28.6
	Angry	4	3.6
	Excited	16	14.3
	Calm	26	23.2
	Jealous	2	1.8
	Unhappy	3	2.7
	Cheerful	11	9.8
	Callous	5	4.5
	Restless	1	.9
	Tolerant	12	10.7
	Personal growth	22	19.6
	Professional development	1	.9
	Mental development	1	.9
	Interpersonal relations	12	10.7
	Social skills	6	5.4
	Creativity	2	1.8
	Self-expression skills	12	10.7
	Self-recognition/awareness of own emotions	7	6.3
	All	49	43.8
	Child education/child health education	3	2.7
	Adult education/adult health education	2	1.8
	Adult education/adult health education	34	30.4
	Friendship relations	7	6.3
	Professional life	1	.9
	All	65	58.0
	It contributed to my humor ability.	5	4.5
	It contributed to my empathy skills.	4	3.6
	It contributed to my social communication skills.	24	21.4
	It contributed to my repartee.	1	.9
	It improved my awareness.	18	16.1
	It helped me acquire a different perspective on an event, person, or situation.	10	8.9
	It contributed to my ability to find solutions to problems.	1	.9
	It helped me notice my negative attitudes and behavior.	5	4.5
	All	41	36.6
	None	3	2.7

As a rule of thumb, the data are considered to show a normal distribution if skewness and kurtosis values range between -2 and +2 and between -7 and +7, respectively (Byrne, 2010; Ünalımsı, 2023). Gignac, (2019) also asserts that these values ranging between -9 and +9 indicate a normal distribution (Gignac, 2019). Accordingly, we can claim that our data demonstrated a normal



distribution (pre-intervention SCS and subscale scores and post-intervention SCS and ESC scores, and pre-post-intervention differences), except for post-intervention ISC scores (Table 2).

Table 2.

Participants' pre- and post-intervention SCS, ISC, and ESC scores

	Scale	<i>M</i>	<i>SD</i>	Min.	Max.	Skewness	Kurtosis
Pre-intervention	Total score	123.25	22.43	38	160	-0.893	1.046
	ISC score	63.64	11.74	21	82	-.944	0.968
	ESC score	59.61	11.56	17	79	-.688	0.804
Post-intervention	Total score	137.46	18.05	91	213	.253	1.729
	ISC score	71.11	10.80	44	135	1.432	10.174
	ESC score	66.36	8.58	47	80	-.320	-.852
Pre- and Post-intervention difference	Total score difference	14.21	21.17	-54.00	89.00	.429	2.056
	ISC score difference	7.46	12.16	-28.00	53.00	.696	2.416
	ESC score difference	6.75	11.07	-26.00	47.00	.550	1.654

While we found the participants' mean ISC score to be 3.74, ESC score to be 3.72, and SCS score to be 3.73 before the intervention, they were discovered to be 4.18, 4.14, and 4.16, respectively, after the intervention. The participants had high self-confidence in pre-intervention, thanks to their SCS score being > 3.5 . In addition, our 15-week drama seems to have significantly contributed to their self-confidence. Accordingly, our findings showed that the participants significantly had higher post-intervention scores on the ISC ($t = -6.493, p = .000$), the ESC ($t = -6.453, p = .000$), and the SCS ($t = -7.105, p = .000$) when compared to their pre-intervention scores (Table 3).

Table 3.

Participants' Pre- and Post-intervention ISC, ESC, and SCS Scores

	Scale	Mean Score				Total Score				
		<i>M</i>	<i>SD</i>	Min.	Max.	<i>M</i>	<i>SD</i>	<i>r</i>	<i>t</i>	<i>p</i>
ISC	Pre-intervention	3.7437	.69079	1.24	4,82	63.64	11.74	.000	-6.493	.000
	Post-intervention	4.1828	.63504	2.59	7,94	71.11	10.80			
ESC	Pre-intervention	3.7254	.72249	1.06	4,94	59.61	11.56	.000	-6.453	.000
	Post-intervention	4.1473	.53652	2.94	5,00	66.36	8.58			



SCS	Pre-intervention	3.7348	.67966	1.15	4.85	123.25	22.43			
	SCS									
	Post-intervention	4.1656	.54698	2.76	6.45	137.46	18.05	.000	-7.105	.000
	SCS									

On the other hand, there was an increasing trend in the participants' self-confidence scores by some pre-determined independent variables (Table 4).

About three-fourths of the participants (73.2%) were females, 52.7% stayed in a dormitory, and 59.8% described themselves as extroverted. While 72.3% reported that participating in drama activities positively affected their general mood, 90.2% thought that it is helpful to participate in drama activities. However, we could not conclude a significant difference in the participants' self-confidence scores from pre-intervention to post-intervention by the said variables ($p > 0.05$). In other words, the participants' self-confidence scores increased after the intervention independently of these variables (Table 5).



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Table 4:

Participants' pre- and post-intervention self-confidence scores by some pre-determined variables

Variable		Pre-intervention						Post-intervention					
		ISC score		ESC score		SCS Total Score		ISC score		ESC score		SCS Total Score	
		<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
Sex	Male	62.47	11.95	57.40	11.71	119.87	22.68	71.47	8.71	67.40	7.50	138.87	15.34
	Female	64.07	11.71	60.41	11.47	124.49	22.35	70.98	11.51	65.98	8.96	136.95	19.01
Cohabitant	Family	62.71	13.00	57.69	13.52	120.40	25.78	70.33	8.48	66.33	8.15	136.67	15.56
	Housemates	59.38	11.14	55.13	10.43	114.50	21.06	73.13	6.75	68.63	8.57	141.75	14.96
	Others in a dormitory	64.75	10.88	61.37	9.83	126.12	19.64	71.44	12.73	66.22	9.03	137.66	20.24
	Alone	66.33	13.43	63.67	14.64	130.00	27.87	70.00	10.15	63.33	8.50	133.33	18.58
Personality perception	Extrovert	65.85	10.93	62.54	12.09	128.39	22.19	73.21	11.37	67.64	8.97	140.85	18.70
	Introvert	63.33	11.11	56.88	8.95	120.21	19.11	68.63	8.16	64.42	8.04	133.04	15.31
	Neutral	56.95	12.87	53.38	9.43	110.33	21.73	67.24	10.28	64.48	7.43	131.71	16.96



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Table 5.

Distribution of the Participants' Demographic and Drama-related Characteristics by Their Self-Confidence Scores (n = 112)

Variable		n	%	ISC Score Difference		ESC Score Difference		SCS Total Score Difference	
				M	SD	M	SD	M	SD
Sex	Male	30	26.8	9.00	11.20	10.00	11.28	19.00	21.05
	Female	82	73.2	6.90	12.52	5.56	10.82	12.46	21.07
Test value				$t = .807$		$t = 1.901$		$t = .1454$	
P				.422		.060		.149	
Cohabitant	Family	42	37.5	7.62	10.27	8.64	11.22	16.26	19.62
	Housemates	8	7.1	13.75	13.62	13.50	14.16	27.25	27.34
	Others in a dormitory	59	52.7	6.69	13.33	4.85	10.19	11.54	21.17
	Alone	3	2.7	3.67	7.09	-.33	8.14	3.33	14.64
Test value				$F = .888$		$F = 2.488$		$F = 1.754$	
P				.450		.064		.160	
Personality perception	Extrovert	67	59.8	7.36	11.55	5.10	11.06	12.46	20.23
	Introvert	24	21.4	5.29	10.84	7.54	10.17	12.83	19.26
	Neutral	21	18.8	10.29	15.22	11.10	11.31	21.38	25.38
Test value				$F = .949$		$F = 2.48$		$F = 1.497$	
P				.390		.088		.228	
Change in general mood	Positive	81	72.3	7.31	12.91	6.68	11.58	13.99	22.22
	Negative	12	10.7	8.75	9.46	5.92	10.67	14.67	19.34
	Positive and no change	17	15.2	6.71	11.15	6.47	9.25	13.18	18.58
	Negative and no change	2	1.8	12.50	6.36	17.0	5.66	29.50	12.02
Test value				$F = .181$		$F = .592$		$F = .360$	
P				.909		.621		.782	
Thinking that it is helpful to participate in drama activities	Yes	101	90.2	7.42	11.781	6.56	10.58	13.98	20.03
	No	3	2.7	8.33	7.77	8.00	12.53	16.33	20.21
	Partially	8	7.1	7.75	18.62	9.63	17.15	16.38	35.36
Test value				$F = .010$		$F = .146$		$F = .062$	
P				.990		.864		.940	

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Discussion

In this study, we explored the effects of creative drama activities on the self-confidence of nursing students. The results of the 15-week drama intervention demonstrated that the participants had increased happiness, thought that the drama activities would be helpful in many aspects, and reported that these activities contributed to their life in many ways. A primary objective of incorporating drama in nursing education is to cultivate lifelong learning skills among students, thereby enhancing their personal growth and professional attitudes, and to offer an opportunity for students to acquire the methods necessary to navigate the intricacies of the professional nursing framework (Arveklev et al., 2015). In general, drama may be an active and tangible mediator for students to explore their future professional selves (Arveklev et al., 2018). In this sense, drama activities would contribute to the achievement of nursing students in their theoretical and practical education, which was previously documented in the study by Eren and Can (2022) (Eren and Can, 2022). Uzun (2024) revealed that creative dramas provide a safe setting for students to encounter actual life scenarios and to acquire favorable impressions regarding nursing through roles, role-plays, and improvisations (Uzun, 2024). In their research with first-year nursing students, the researchers discovered that creative drama activities positively affected the nursing knowledge and case analysis skills of the students; thus, they suggested incorporating creative drama techniques in both theoretical and practical curricula in nursing schools. In another study, the authors proposed that creative drama courses should be incorporated into the nursing curriculum to facilitate the development of creative solutions to problems in chaotic scenarios in nursing, which is often regarded as a highly stressful profession (Bapoğlu Dümenci and Keçeci, 2014). Similarly, Kyle et al. (2023) revealed that participating in drama activities significantly improved nursing students' attitudes toward interprofessional collaboration and nursing advocacy (Kyle et al., 2023). It was also emphasized that it is a pedagogical instrument for instructing nursing students to cultivate key interpersonal skills in nursing (Jefferies et al., 2021). In their study with a focus group interview, Arveklev et al. (2018) concluded that dramas offer students a methodical and experiential approach to self-discovery of professional identity and foster self-awareness and reflection through interaction with others, thereby preparing students for success in their future careers. The authors also proposed that emotional involvement in dramas can contribute to learning through interactions with others even if nursing situations and characters are fictional and that participating in role-playing activities and exploring the patient perspective through role-playing can also foster the development of an understanding of nursing care. Dramas offer a safe setting where students can try out their future professional roles and explore diverse care strategies and communication styles. Moreover, previous drama experiences can provide valuable insights into patient perspective in clinical practice, and role-playing can offer opportunities for reflection on the nature of learning (Arveklev et al., 2018).

Our analyses yielded increases in the internal and overall self-confidence of the students. In addition, we discovered that our intervention positively affected the participants' self-confidence regardless of sex, cohabitant, personality perception, post-intervention change in general mood, and thinking that it is helpful to participate in drama activities. In the study by Paylan (2013) with primary school students, the findings demonstrated that drama activities contributed to their self-confidence regardless of sex and that the students thought that participating in these activities became helpful in

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many aspects (Paylan, 2013). Doğan (2020) also found no significant difference between sex and self-confidence (Doğan, 2020). Moreover, Çaylak Altun (2019) found that the nurses participating in a 12-hour basic creative drama program had significantly lower silence and were able to express themselves more compared to the group not taking part in any drama activities and the group participating in an 18-hour basic drama program for organizational silence (Çaylak Altun, 2019). The utilization of creative drama in end-of-life care was demonstrated to facilitate the development of empathic skills in students, enhance their self-confidence, and empower them to adeptly discern their patients' needs (Hançer Tok and Cerit, 2021).

We also discovered a significant difference between the students' pre- and post-intervention self-confidence scores was significant. Paylan (2013) also found a significant difference between the participants' scores before and after the drama activities (Paylan, 2013). At the end of a six-week drama program, Calp (2020) concluded an improvement in the students' self-confidence (Calp, 2020). Palavan (2017) found an increase in post-test self-confidence scores of prospective classroom teachers after a 14-week drama intervention (Palavan, 2017). Gürlü and Konca (2017) found an increase in post-test scores of high school students compared to their pre-test scores (Gürlü and Konca, 2017). Moreover, Doğan (2020) determined a significant increase in self-confidence scores of students at the end of a ten-week musical drama intervention (Doğan, 2020).

Interestingly, it was previously suggested that while nursing students start their undergraduate journey with higher self-confidence, it decreases with each subsequent study year (Edwards et al., 2010). In this sense, contributing to nursing students' self-confidence is likely to lead to improvement in their autonomous nursing practice and ultimately benefit those who receive nursing care (Kukulu et al., 2013). Focusing on increasing self-confidence is also likely to generate a more conducive psychological environment for motivating and supporting students (Chesser-Smyth and Long, 2013). It is imperative to identify, implement, and evaluate teaching-learning strategies that foster the development of self-confidence in nursing students (Ramezanzade Tabriz et al., 2024). Thus, it may be helpful to incorporate drama activities in nursing curricula to retain students' self-confidence.

Limitations

We assumed that the uncontrolled variables had similar effects on the participants and that the participants gave correct and sincere responses to our questions. Our findings are limited only to a part of undergraduate nursing students at a state university. There is also no control group of students in the same field.

Conclusion

Overall, although the participating nursing students had high self-confidence even before participating in drama activities, the drama intervention seemed to help improve their self-confidence even more. Therefore, it can confidently be suggested to incorporate drama into nursing education curricula or include drama activities to support nursing students' professional development. In this way, nursing practices may be better taught to nurses, and nurses may be strengthened in the fight

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against professional difficulties. Finally, further research may consider exploring the impacts of other types of drama (e.g., educational drama) on not only self-confidence but also other psychological constructs among nursing students.

Disclosure statement

The Author(s) declare(s) that there is no conflict of interest.



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